

THE , COMMISSION , OF , FINE , ARTS

ESTABLISHED BY CONGRESS MAY 17, 1910

J. CARTER BROWN, Chairman

HAROLD BURSON

WALTER A. NETSCH

JOHN S. CHASE

ALAN R. NOVAK

SONDRA G. MYERS

EDWARD D. STONE, JR.

CHARLES H. ATHERTON, Secretary

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006
202-566-1066

MEETING OF THE COMMISSION OF FINE ARTS

October 13, 1981

AM
9:30

CONVENE, 708 Jackson Place, N. W., Washington, D. C.

I. ADMINISTRATION

- A. Dates of next meetings: November 10, 1981
December 15, 1981
- B. Approval of September 16, 1981 minutes of the Commission of Fine Arts.
- C. Design mock-up of Renwick Gates at Smithsonian Castle-report.
- D. Modification to Monkey Island design, National Zoo-report.
- E. Georgetown Waterfront, Harbour Place Associates proposal-hearing status-report.

II. SUBMISSIONS AND REVIEWS

A. Pennsylvania Avenue Development Corporation

- 1. CFA 13/OCT/81-1, John Marshall Park, John Marshall Place and Pennsylvania Avenue, N. W., final drawings.
- 2. CFA 13/OCT/81-2, Waste receptacle designs for the avenue, and related parks.
- 3. CFA 13/OCT/81-3, Great Seal of the United States, proposal for Western Plaza, 14th Street and Pennsylvania Avenue, N.W.

B. National Park Service, National Capital Region

- 1. CFA 13/OCT/81-4, Vietnam Veterans Memorial, granite samples.

II. SUBMISSIONS AND REVIEWS CONTINUED

C. District of Columbia Government, Office of Planning and Development

1. CFA 13/OCT/81-5, National Theatre, proposed design; second floor enclosed balcony.

D. National Institute for Corrections

1. CFA 13/OCT/81-6, Official seal for National Corrections Academy.

E. Department of the Army, Institute of Heraldry

1. CFA 13/OCT/81-7, United States Coast Guard Reserve Good Conduct Medal, design.

F. District of Columbia Government, Department of Licenses and Inspections

1. Old Georgetown Act:
 - a. O.G. 81-167, 2929 M Street, N. W. Working drawing and material sample review, NS&T Bank, new construction (O.G. 80-31).
 - b. O.G. 81-172, 1732 Wisconsin Avenue, N. W. Proposed razing of retail building in conjunction with preliminary designs for new building, approved September 16, 1981 (O.G. 81-137).
 - c. O.G. 81-174, 1238 Wisconsin Avenue, N. W. Proposed razing of one floor retail area in conjunction with new construction and renovation of adjacent building.
 - d. O.G. 81-175, -176, -177, 1016 30th Street, N. W. Demolition of Galliher Lumber buildings in conjunction with proposed new construction, preliminary design approval given January 13, 1981 (O.G. 81-49).
 - e. O.G. 81-158, 3622, -24, -26 Prospect Street, N. W. Preliminary plans for remodeling existing houses; revised design
 - f. Appendix I
2. Shipstead-Luce Act:
 - a. S.L. 81-90, 400 D Street, S. W. Merchandise Mart, ice house renovation and addition, working drawings and material samples.
 - b. Appendix II

REPORT OF ACTIONS TAKEN UNDER THE OLD GEORGETOWN ACT

October 13, 1981

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 81-134 HPA. 81-436	3294 M Street, N. W. Germar Properties	Remodel existing building, add greenhouse, fence and trellis.

ACTION: Preliminary scheme approved for further development and color choice. Final working drawings, color samples and photographs of proposed greenhouse shall be submitted for final approval. Pyramidal pavillion is not recommended; curved roof scheme is approved for further development. After considering alternate proposals for wood and metal fencing, there is no objection to use of metal.

O.G. 81-137(B) HPA. 81-	1732 Wisconsin Avenue, N. W. Edward Downey	Raze existing building and construct new building.
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ACTION: Preliminary scheme approved for further development. Request submission of working drawings and material samples for review and approval prior to issuance of construction permit. Recommend that razing submission be made separately.

O.G. 81-148 HPA. 81-459	3222 M Street, N. W. Georgetown Park Associates	Erect Tenant display case.
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ACTION: Preliminary scheme for exterior commercial display case is not approved because it would be inappropriate to the entrance and immediate environs of the adjacent C&O Canal Historic Park. The CFA reviewed the proposal at its meeting on September 16, 1981, noting that the showcase had not been a part of the project as originally designed, and recommended restudy somewhere else within the structures of the project.

O.G. 81-153 HPA. 81-464	3000 M Street, N. W. Marbury House Associates	Install sign.
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ACTION: Issue permit for 30th Street sign as shown on modified drawing. Exception allowing a projecting sign is recommended. Note that alternate indicating possibility of an internally illuminated sign, is not approved and those notes have been crossed off drawing.

REPORT OF ACTIONS TAKEN UNDER THE OLD GEORGETOWN ACT

October 13, 1981

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 81-157	37th & O Street, N. W. President & Directors of Georgetown College	Proposed construction of townhouses as shown on the attached plans for student housing.

ACTION: Preliminary designs for residential complex are approved for detailed development with the exception of the end-unit oversized bay facing south on O Street. Restudy of that bay and consideration of natural brick and material colors shall be resubmitted. A final recommendation for permit issuance will be withheld until Commission approves working drawings and material samples.

O.G. 81-158	3622,-24,-26 Prospect St.,N.W. William G. McGowan	Remodel existing houses as shown on plans.
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ACTION: Preliminary designs not approved. Though there is no objection to the alterations proposed to the fronts of the houses, or changing the rear elevation, a restudy of a more modest and simple design for the rear facades is recommended.

O.G. 81-164 HPA. 81-497	3294 M Street, N. W. Samuel Levy & John Snyder	Interior and exterior renovation, greenhouse addition, fence and overhead trellis.
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ACTION: Issue permit.

O.G. 81-166 HPA. 81-507	1401 36th Street, N. W. Joyce Sargent	Two signs to be attached to side and entrance of basement.
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ACTION: Issue permit for signs as shown on drawings (modified drawings). Note that one of the proposed signs has been reduced, in conference with applicant, from eight feet in length to five feet in length, and that signs are non-illuminated painted wood.

REPORT OF ACTIONS TAKEN UNDER THE SHIPSTEAD-LUCE ACT

October 13, 1981

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 81-78	330 Pennsylvania Avenue, S. E. Naval Lodge No. 4, FAAM	Replace 81 double-hung wood frame windows with double-hung aluminum window frame construction - De Vac Inc.

ACTION: Issue permit for the replacement of 69 of the 81 windows requested. Black anodized replacement windows should be custom made to insure that the new frames and mullions match the original windows. To achieve the best results for the corner turret, the Commission recommends restoration of the 12 existing wood sash.

S.L. 81-80	2030 F Street, N. W. 2030 F Street Joint Venture	Replace existing windows with new windows.
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ACTION: Issue permit.

S.L. 81-81	2030 F Street, N. W. 2030 F Street Joint Venture	Sign. To be flush mounted against existing brick building located at 2030 F Street, N. W.
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ACTION: Issue permit for duration of construction not to exceed nine months.

S.L. 81-84	600 Maryland Avenue, S. W. Boston Properties	Install new sign.
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ACTION: Issue permit.

S.L. 81-85	4115 Linnean Avenue, N. W. The Marjorie Merriweather Post Foundation	Two new buildings proposed for the Hillwood Museum Campus.
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ACTION: Preliminary designs for new visitor center, Indian artifact building and bus parking facilities are approved. Request submission of final permit application with working drawings and material samples prior to issuance of permit.

S.L. 81-86	1321 E Street, N. W. National Theater Corp.	Application for a temporary sign permit. "Evita"
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ACTION: Issue permit.

REPORT OF ACTIONS TAKEN UNDER THE SHIPSTEAD-LUCE ACT

October 13, 1981

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 81-87	One Constitution Avenue, N. E.	Enclose 3 bays of arcade facing service drive.
ACTION: Issue permit for alteration of east arcade. Enclosure of the three rear bays with new limestone to match material and mortar of existing building. Will be of limited visibility from public space.		
S.L. 81-88	818 Connecticut Avenue, N. W. Barrister Building	New sign
ACTION: Issue permit for new sign to conform with size, material, color, lettering, illumination and placement of existing signs on building.		
S.L. 81-90	400 D Street, S. W. Ice House	Renovate ice house for Merchandise Mart
ACTION: Issue permit for interior renovation of existing building including replacement windows, new penthouse, new masonry at first floor and new roof.		
S.L. 81-91	475 H Street, N. W.	Restore facade, replace show window and entrance door. Addition to third floor rear.
ACTION: Issue permit for rebuilding of three story rear extension in style and manner of existing building and renovation of street front including new anodized aluminum and tempered glass ground floor.		
S.L. 81-92	500 C Street, S. W.	New service door and interior partitions.
ACTION: Issue permit for construction of new store interior. New exterior exit door and frame details to match existing building. Signs to be presented as future sub-mission.		

REPORT OF ACTIONS TAKEN UNDER THE SHIPSTEAD-LUCE ACT

October 13, 1981

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 81-93	2700 Tilden Street, N. W. Indonesian Embassy	Addition to existing residential building.

ACTION: No objection to preliminary design of embassy addition. New structure will not be visible from public parklands.

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MINUTES OF THE COMMISSION OF FINE ARTS

13 October 1981

The meeting was convened at 9:45 a.m. in the Commission of Fine Arts offices at 708 Jackson Place, N. W., Washington, D. C.

Members Present:

Hon. J. Carter Brown, Chairman

Hon. Harold Burson

Hon. Sondra G. Myers

Hon. Walter A. Netsch

Hon. Alan R. Novak

Hon. Edward D. Stone, Jr.

Staff Present:

Mr. Charles H. Atherton, Secretary

Mr. Donald B. Myer, Assistant Secretary

Mr. Jeffrey R. Carson

Mrs. Sue Kohler

Mr. Richard H. Ryan

National Capital Planning

Commission Staff Present:

Mr. George Evans

I. ADMINISTRATION

- A. Dates of next meetings: 10 November 1981
15 December 1981

- B. Minutes of the 16 September 1981 meeting of the Commission of Fine Arts, approved.

- C. Design mock-up of Castle (Renwick) Gates at Smithsonian Castle: report. The Secretary said the staff had been working with the Smithsonian on this project and had twice viewed a mock-up of the gates in approximately their intended position on Independence Avenue. The design had been based on a sketch of the gates in place (although they were never actually erected) seen in Robert Dale Owen's Hints on Public Architecture (1849). Staff member Sue Kohler showed slides of the mock-up,

noting that at the first viewing, both she and the Secretary, among others, had been concerned over the heavy, bulbous shape of the caps on the gateposts, feeling that they were not only too large, but also that their convex curves were not harmonious with the predominantly concave profiles of the steep turret roofs on the castle. Mrs. Kohler said that it had also been suggested by Paul Perrot of the Smithsonian that the gate design would be improved by lowering the two outer gateposts slightly. This was done, and Mrs. Kohler showed slides of the mock-up after this modification had been made. The caps had also been flattened to some extent. She then showed a slide of the gates at Oak Hill Cemetery, noting that these were very probably designed by Renwick. Here the gateposts are all the same height, and the caps are very shallow pyramids.

The members agreed that the caps on the first mock-up were much too large and overly convex, and that they diminished the strength of the design, as did the lowering of the outer posts. This was especially noticeable when comparing them with the Oak Hill gates, where the strong horizontal line across the top of four equal posts gives strength to the whole design. Also, keeping the posts equal height would avoid the complication of lining up hinges, design elements, etc. It was suggested that the Smithsonian officials take another close look at the Oak Hill gates and that, if practicable, a three dimensional model be made of one of the posts and its cap. It was recommended that the architect for the South Quadrangle development, Jean-Paul Carlhian, be kept aware of the design as it developed. Exhibit A

D. Modification to Monkey Island design, National Zoo: report. The Secretary introduced Dr. Theodore Reed, director of the Zoo, and a representative from the firm of Bernard Johnson, Inc., who showed drawings of a revised design in which glass panels had replaced most of the concrete wall objected to by the Commission at previous meetings. Dr. Reed said he thought the design much improved; the Commission members agreed and it was unanimously approved. Exhibit B

E. Georgetown Waterfront, Harbour Place Associates proposal: hearing status report. The Secretary reported that an appeal had been filed by the Georgetown Citizens Association in this case and had been based, in part, on a visit to the waterfront by the hearing officer, which the attorneys for the Citizens Association considered a violation of the District's hearing rules. A new hearing was held, at which the hearing officer listened to questions raised by the attorneys. She was asked to excuse herself from the hearing altogether but refused. A new opinion will be issued on 20 October.

II. SUBMISSIONS AND REVIEWS

A. Pennsylvania Avenue Development Corporation

1. CFA 13/OCT/81-1, John Marshall Park, John Marshall Place and Pennsylvania Avenue, N. W., final drawings. Staff member Jeffrey

Carson located this proposed park at John Marshall Place between Pennsylvania Avenue and C Street. He introduced landscape architect Carol Johnson to discuss her final design. She pointed out, on a drawing, the overall plan for the park: two paved areas at either end, flanked by bosques of little-leaf lindens; a grassy central area with smaller trees and shrubs (the "garden room"); and rows of willow oaks at the outer edges uniting the three sections. The willow oaks would be lighted at night. There would be a paved plaza, framed by shrubs and small trees, at the entrance to the U. S. Court building to the east. Green metal benches, like those in Pershing Park, would be used in the bosque areas and wooden benches in the central "garden room". The two fountain basins in the bosque near C Street would be embellished with sculpted lily pads, frogs, etc., to provide some interest in the winter when they are drained. There would also be an inscription here, noting that the first spring in Washington was located in this area. Other enrichments for the park mentioned by Ms. Johnson included a copy of John Marshall's sundial and an eagle weathervane, both to be placed near the entrance to the courthouse; life-sized bronze figures of chess players near the chess boards on C Street; and a fanciful bird house filled with sculpted birds fixed on a pole in the shrubbery area on the west side of the "garden room".

Mr. Netsch was concerned that the playful nature of the park had little to do with John Marshall and suggested that there at least be a plaque telling something of his contributions as a jurist. Ms. Johnson replied that the park was not intended to be a memorial to Marshall, although there would be a corner stone bearing his name. There was some doubt but no strong objection to the sculptural elements to be placed in the park with the exception of the birdhouse. The members all thought a real bird house would be preferable. Mr. Stone questioned the informality of the entrance to the courthouse, preferring the earlier, more formal version. Ms. Johnson said the paved plaza was actually quite large--thirty feet--and she had hesitated making it too formal because there was nothing to complement it on the other side. Mr. Stone was satisfied that she had indeed thought this through; and as there were no further questions, the overall design was unanimously approved. Exhibit C

2. CFA 13/OCT/81-2, Waste receptacle designs for the avenue and related parks. The Assistant Secretary introduced Robert Sprowls from PADC. Mr. Sprowls showed a rendering of the design, a cast iron container with a rigid plastic liner. It was similar to those now in use in Chelsea, Massachusetts, designed by Carol Johnson, landscape architect for John Marshall Park. The design was unanimously approved.

Exhibit C-1

3. CFA 13/OCT/81-3, Great Seal of the United States, proposal for Western Plaza, 14th Street and Pennsylvania Avenue, N. W. The Secretary said PADC would like to place a bronze seal in the pavement

on the north side of the plaza. He showed a slide of the original Great Seal, designed in 1782, and suggested it would be an appropriate design to use in the plaza, with its depiction of the L'Enfant plan, since it was the seal in use in L'Enfant's time. He noted, however, that PADC prefers the current Great Seal design. Mr. Netsch suggested both might be used. The members all preferred the original design; a letter will be sent to PADC stating this preference. Exhibit D

B. National Park Service, National Capital Region

1. CFA 13/OCT/81-4, Vietnam Veterans Memorial, granite samples.
The Secretary said this submission was for a material sample only; he noted, however, that the Commission had received requests to speak from individuals opposing the design of the memorial, and had also received a letter in opposition to the design from veteran James Webb, which had been submitted for the record. Exhibit E

Robert Doubek, the project director for the Vietnam Veterans Memorial Fund, was introduced. He said a professional design team had been chosen to work with Maya Lin in executing her winning design, and then introduced architect Kent Cooper of the Cooper-Lecky Partnership, head of this team.

Mr. Cooper said he would have a complete design in November, and although reluctant to make a partial submission at this time, needed approval of the material as soon as possible because of the time factor in procurement and shipping. He said the design required solid black granite with no veining, so that the many names, at a small scale, could be sandblasted into it satisfactorily. He said such granite was available only in Sweden or India; the choice would be dependent on cost and availability. He showed a sample of the highly polished granite (this one from Sweden) which had been approved by Miss Lin. Mr. Netsch, noting the Government's policy of using domestic materials if at all possible, asked if a different color of a satisfactory density would be available in the United States. Mr. Cooper said he did not know; Miss Lin had specified black. Mr. Netsch commented that concepts can change, and added that black does offer a great contrast to the other memorials.

Two persons speaking against the design were then heard. The first speaker was Thomas Carhart, an attorney, graduate of West Point, and a Vietnam veteran. He stated his conviction that the war was fought for a noble cause, although he realized many people did not agree with this assessment; he said also that he had been the victim of strong animosity when he returned from Vietnam. He reviewed his association with the Vietnam Veterans Memorial Fund and his submission of a design in the competition. He added that he did not expect to win but had been very disappointed in the design chosen, and in the fact that there was not even one Vietnam veteran on the jury. He thought the winning design insulting and demeaning: black instead of white, hidden in the ground instead of raised above it. He thought the design was based on a political view of the war. He closed by asking that the Commission of Fine Arts reopen the competition. Exhibit E-1

The second speaker, Tony Norton, said the winning design was not original and opposed it on these grounds. He showed an illustration from "Unbuilt America" which, he said, was the basis of Miss Lin's design.

After the speakers had been heard, Mr. Netsch said he did not believe the decision to reopen the competition rested with the Commission of Fine Arts. He commented also that he did not think that jurors always had to have been involved with the event which brought forth the design of a memorial.

The Chairman then reviewed the previous submission of the design, saying that the Commission had heard a dissenting voice at that meeting, but had felt that the design was appropriate, that it had great dignity and simplicity. He said the modulation of the ground, openness to the sky, and the relationship to the other memorials on the Mall all made it very effective. He thought the material was beautiful, the site very important, and the total effect one of contemplation and appreciation. He noted the trend away from the traditional type of monument, whose symbols now seem inadequate, and the movement towards a landscape solution.

Mr. Carhart said that while he could agree with much of this, the memorial could have been designed as a low key, low profile white structure above the ground, rather than depressed and black.

Mr. Doubek said the Vietnam Veterans Memorial Fund would make a statement for the record, and then introduced Jan Scruggs, president of the organization. Mr. Scruggs noted that he, too, had been seriously wounded in the war, and he talked about the psychological aspects of the war and the reactions to the design for the memorial. He thought any design would arouse misplaced anger in some people, anger which was really directed towards the treatment Vietnam veterans had received, not towards the memorial. He said there are still lingering problems relative to the war which the nation needs to resolve. He noted that the winning design had been praised by a number of individuals and groups, including the American Legion. In regard to the composition of the jury, he said the members were very competent, had been interviewed by Vietnam veterans, and some had participated in other wars, if not that in Vietnam.

Mr. Burson said at this point that he thought the Commission was being brought into something it did not contribute to, and that it was being used as a forum for intramural difficulties. The Chairman and Mr. Netsch agreed, and the Chairman turned the discussion to a consideration of the submission, which was for approval of a material sample. Mr. Netsch questioned whether the Commission should approve the sample at this meeting or wait until the entire design was submitted. The Chairman said that in view of the time schedule and the long lead-time necessary to order the stone, he thought they should go ahead and accede to the request to review the material sample separately. No one had any objections to the quality or appearance of the black granite sample, and it was unanimously approved. Exhibits E-2, E-3

C. District of Columbia Government, Office of Planning and Development.

1. CFA/13/OCT/81-5, National Theatre, proposed design; second floor enclosed balcony. The Secretary explained this request to extend the second floor balcony in an enclosed pavilion over the entrance and the E Street sidewalk, with supporting columns below. He introduced Donald Murphy and Maurice Tobin from the National Theatre and their architect, Mokhless Al-Hariri. Mr. Murphy briefly reviewed the theatre's history, beginning in 1835, and noted the strong sentiment for keeping it and incorporating it into PADC's plans. Mr. Tobin told the members of the need for increased public space, particularly to accommodate the free, public outreach programs required by the theatre's tax exempt status.

Architect Al-Hariri then showed plans which indicated how this public space could be increased. At the first floor level the entrance lobby would be expanded on either side by eliminating the ticket counter and an office and placing them elsewhere. The same thing would be done on the second floor, eliminating two offices to extend the mezzanine east and west. It would also be extended south, out over the sidewalk twenty-one feet. The length would be seventy-five feet. Mr. Murphy commented that the extension would give the building a more festive, theatrical appearance, something it now lacks. Mr. Netsch thought the second floor interior space resulting from the modification would not be very practical because of the existing column spacing, and both he and the Chairman were concerned with how the extension would look in relation to the new Marriott-Quadrangle project adjoining it. Mr. Burson noted that the extension would occupy twenty-one of the twenty-five feet of sidewalk in front of the theatre, and all agreed that this would be a major encroachment into public space.

Mr. Al-Hariri showed five different elevations, ranging from "traditional" to "modern". Mr. Tobin said they would like to get approval as soon as possible so that fund raising could begin. Although it was generally agreed that Scheme No. 1 was the best, none was considered satisfactory. While the members were sympathetic to the theatre's need for more space, the Chairman said further study was needed and Mr. Netsch suggested they bring a model next time. In discussion it was suggested that a cantilever solution would eliminate the columns down to the sidewalk and greatly improve the appearance. The project, as presented, was unanimously disapproved. Exhibit F

D. National Institute of Corrections

1. CFA/13/OCT/81-6, Official seal for National Corrections Academy. Staff member Sue Kohler showed a xerox of this seal in several sizes. It will be used for certificates, stationery, etc. for the new National Corrections Academy. The design was by an outside firm, Capital Communications. There were no objections and it was unanimously approved.

Exhibit G

E. Department of the Army, Institute of Heraldry

1. CFA 13/OCT/81-7, United States Coast Guard Reserve Good Conduct Medal, design. Mrs. Kohler showed a color rendering of this proposed bronze medal. On the obverse was a modified version of the Coast Guard seal, and on the reverse the words "Good Conduct" in two lines across the middle. The members thought the obverse very satisfactory, but thought the reverse would be much improved if the words "Good Conduct" were placed around the outer edge, following the curve of the medal. This suggestion will be made to the Institute of Heraldry.

Exhibit H

F. District of Columbia Government, Department of Licenses and Inspections.

1. Old Georgetown Act

a. O.G. 81-167, 2929 M Street, N. W. Working drawing and material sample review, NS&T Bank, new construction. (O.G. 80-31) Staff member Jeffrey Carson reviewed the preliminary approval given in March 1980; the Secretary said that since then the window frames and cupola had been changed from metal to wood. Mr. Carson said the working drawings conformed to the preliminaries, with these changes. There was some question as to whether the roof was still to be slate. An attorney for the bank was present and said he was not sure the budget could still accommodate a slate roof. The Chairman and Mr. Stone said the slate was essential and had been part of the preliminary approval; the rest of the members agreed. The project was given final approval with the provision that the roofing material be slate, and that a sample of the slate and a brick panel be seen by the Georgetown Board.

b. O.G. 81-172, 1732 Wisconsin Avenue, N. W. Proposed razing of retail building in conjunction with preliminary designs for new building, approved 16 September 1981 (O.G. 81-137). Staff member Richard Ryan noted that the Commission had rejected a mixed-use design for this site in July 1981 and approved a revised design in September. Research had disclosed no compelling reason for saving the much altered 1922 building now on the site and its razing was unanimously approved.

c. O.G. 81-174, 1238 Wisconsin Avenue, N. W. Proposed razing of one floor retail area in conjunction with new construction and renovation of adjacent building. The Assistant Secretary said the Georgetown Board had seen and approved plans for refurbishing the main building and replacing a relatively recent one-story section to the north with a new two-story addition. The razing was approved providing staff research does not uncover any reason for its being retained.

d. O.G. 81-175, -176, -177, 1016 30th Street, N. W., Demolition of Galliher Lumber buildings in conjunction with proposed new construction, preliminary design approval given 13 January 1981 (O.G. 81-49). The Secretary said the Commission had already approved a design for a mixed-use structure which will replace these 20th century

warehouse and office buildings; at this time the applicant needed formal approval for razing them. The approval was granted unanimously.

e. O.G. 81-158, 3622, -24, -26 Prospect Street, N. W. Preliminary plans for remodeling existing houses; revised design. The Assistant Secretary reviewed the Commission's request to make this remodeling of three houses more compatible with Georgetown and less visible from Key Bridge. He said a revised design had been submitted to the Georgetown Board and approved. He introduced the architect from Swaney-Kerns Associates, who showed photographs and drawings of the site from Key Bridge, pointing out the large buildings of Georgetown University to the north and the small townhouses to the south, one of them 1960's contemporary in style. He said an attempt had been made to make the houses fit into the landscape, relate to their neighbors, and not compete with the university buildings. To meet the Commission's objections, the tall gable shapes on the roofs had been removed. The round arch forms, reflecting the barrel vaults within, had been retained, and photographs were shown of similar forms on a number of Victorian houses in Georgetown. The rather deep recesses on the facades also have historical precedent and would help provide the shade the southern exposure demands. The members thought the design much improved and approved it unanimously.

f. Appendix 1, approved.

2. Shipstead-Luce Act

a. S.L. 81-90, 400 D Street, N. W. Merchandise Mart, ice house renovation and addition, working drawings and material samples. The Assistant Secretary showed slides of the approved preliminary design and said the only significant change shown on the working drawings had been the removal of the section of the arcade that covered the Metro elevator. This had been done at the direction of Metro officials. The Chairman and Mr. Netsch suggested that efforts should be made to convince Metro that this should be allowed as it would look better and provide shelter. There are numerous examples of enclosed elevators where Metro station entrances are within buildings. Architect David Condon, from the firm of Keyes, Condon and Florance, said two other minor changes had been made: a canopy had been added over the loading dock, and two pilasters added to the glass facade overlooking the freeway. He showed the material samples, noting that about 75% of the building would be sheathed with the matte grey material, with the mirror glass and dark green glass used for accent. The project was given final approval unanimously.

b. S.L. 81-96, 2613 Klinge Road, N. W., revised preliminary designs. (Not listed on printed agenda) The Assistant Secretary reviewed the Commission's recommendation that a lattice, or some type of covering, be used to screen the underside of this stilt construction house. He showed a model with a lattice of vertical strips, following the pattern of the board and batten siding. It was considered acceptable and the project was unanimously given preliminary approval.

13 October 1981

9.

The meeting was adjourned at 12:10 p.m.

Signed,

A handwritten signature in cursive script, appearing to read "Charles H. Atherton".

Charles H. Atherton
Secretary



Castle gates mock-up (after modifications)
EXHIBIT A

THE COMMISSION OF FINE ARTS

ESTABLISHED • BY • CONGRESS • MAY • 17, 1910

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

October 19, 1981

Dear Ted:

The Commission was happy to approve the revised designs for the new Monkey Island exhibit at its meeting on October 13, 1981. We think it has been greatly improved with the clear glass screens and are glad you feel the extra time and effort has been well spent.

Although no project of yours will be pending before us at our next meeting, I would still like the new members of the Commission to see the zoo, weather permitting. If this seems agreeable to you, we will make this a part of our next agenda.

Sincerely,



J. Carter Brown
Chairman

Dr. Theodore Reed
Director
National Zoological Park
Washington, D. C. 20007

Exhibit B

October 29, 1981

Dear Andy:

We liked the final designs for John Marshall Park and approved them at the Commission's meeting on October 13, 1981. With the exception of the bird feeder sculpture, we can live with the various proposals for three-dimensional features, namely the chess players, the antique wind vane, and sundial.

Since there will probably be plenty of real birds in the park, why not accommodate them with an actual house or two such as the ones the Park Service maintains on the White House grounds or in Lafayette Square?

The proposed lighting caused us some concern. After your representatives left our meeting on the 13th the Commission examined the catalogue cuts more closely and were, frankly, not pleased with the design. It was suggested that a mock-up with a similar tree mass relationship would best tell the story.

The park should be a real addition to the city.

Sincerely,

J. Carter Brown
Chairman

Mr. W. Anderson Barnes
Executive Director
Pennsylvania Avenue Development Corporation
425 13th Street, N. W., Suite 1148
Washington, D. C. 20004

November 25, 1981

Dear Tom:

In going over our files from the October 1981 meeting, I discovered we had not written to you regarding the waste receptacle design. Just to keep the record straight, I would like to confirm our approval.

Will you be making a mockup of this design, or do you feel it's close enough to an existing model to make such an effort unnecessary?

With best wishes,

Sincerely yours,


Charles H. Atherton
Secretary

Mr. Thomas J. Regan
Director of Operations
Pennsylvania Avenue Development Corporation
425 13th Street, N. W., Suite 1148
Washington, D. C. 20004

CHA/meg/11/25/81

Exhibit C-1

October 26, 1981

Dear Andy:

You will recall that at one of our last advisory committee meetings I suggested the possibility of using the original Great Seal designed in 1782 for installation in Western Plaza.

At the Commission's meeting on October 13, we discussed the idea further and the Commission members were very enthusiastic. Therefore we would like to recommend it as our first choice. This design has a distinct 18th Century flavor and should fit in well with the depiction of L'Enfant's plan which, of course, dates from roughly the same period (1791).

The attached copy is from the State Department's booklet on the Seal and is not too clear. However, I imagine a better rendition of it can be found either in their archives, or at the Library of Congress.

With best wishes,

Sincerely yours,

J. Carter Brown
Chairman

Mr. W. Anderson Barnes
Executive Director
Pennsylvania Avenue Development Corporation
425 13th Street, N. W., Suite 1148
Washington, D. C. 20004

CHA/meg/10-26-81

Exhibit D

pagel

2309 North Glebe Road
Arlington, Virginia 22207
12 October, 1981

TO THE MEMBERS OF THE U.S. FINE ARTS COMMISSION:

Upon the recommendation of both Mr. Charles Atherton of the Fine Arts Commission, and Mr. Jack Wheeler of the Vietnam Veterans Memorial Foundation, I am forwarding this letter to you, with a request that it be made part of the official record in the matter of the Vietnam Veterans Memorial under consideration by your Commission.

I am a Marine Corps combat veteran of Vietnam, and have worked on veterans issues for several years, both as a counsel for the Veterans Affairs Committee in the U.S. House of Representatives and as a novelist. I have been privileged to serve on the National Sponsoring Committee for the VVMF, and it was my honor that my novel FIELDS OF FIRE was recommended reading for the judging panel in this competition. Because of these activities and their connection with the war, I am often contacted by veterans, both individually and through their organizations. Since the winner of design competition for the proposed Memorial was announced earlier this year, I have discussed the design with numerous Vietnam veterans from across the country, and their reaction has been almost unanimously negative.

This negative reaction has centered on a precise collection of disappointments, roughly summarized as follows:

1. Although the monument was not to be a "political statement," but rather a healing device, the choice of a black hole in the ground, a cave if you would, listing the names of those who died, is itself a very strong nihilistic statement regarding the war. Vietnam veterans themselves do not share this nihilism. In the most comprehensive survey to date, the Harris Survey of July, 1980 commissioned by the VA, 91 percent of Vietnam theater veterans stated that they were glad they had served their country. Other, equally graphic data is available.

2. In a monument dedicated to those who fought a war, nowhere do we see, in any context, the implements of war. One doesn't

Exhibit E

need cannon and bayonets to be reminded that the memorial is dedicated to those who served in a war, but certainly, some part of the monument should relate to a patriotic offering of one's life on the altar of his culture. Some elements of this country may be embarrassed that this war in fact occurred, but this sort of artistic denial of that reality, when so many carry around its scars, is one of the purest forms of denigration imaginable. The nation that called on these men to bleed should not permit a monument that implies they should be ashamed of their scars.

3. The judging panel had no Vietnam veterans on it, and as such lacked the acute sensitivity needed to place the emotions of the issue in their proper context. The counterargument to this is that a Vietnam veteran would be guided by his singular view of the war, and that the judging panel would have deferred too heavily to such a biased perspective. The VVMF has stated on this point that, "because of the other jury members' empathy for such a person, they might be swayed too greatly by that person's opinion ... and the memorial might then become an expression of the experience of one man or a small group." This argument, while sincere, is interpreted by many to be condescending, the inference being that a Vietnam veteran with artistic skill and broadly based sensitivities would be unable to overcome his parochialism regarding his own experience. Unfortunately, our society is only now beginning to assimilate Vietnam in a context that breathes dignity into the acts of those who served, and the judging panel demonstrably could have used the insight of a veteran, since the veterans are ahead of the artists in this regard. This monument will last into the eons, and if it is not modified, it will reflect the incomplete assimilation process of the judges at one point in time, rather than making the definitive healing statement we all had so hoped for.

In a perfect world, my petition to this Commission would be that the monument be rejected and the competition be re-opened, with a Vietnam veteran as a member of the judging panel. However, I believe this would be injurious to the objective process by which the design was selected (however flawed in the judging panel's makeup), and would probably injure the efforts of the VVMF to build any monument whatsoever. Neither I nor the majority of the veterans I have spoken to desire to "destroy the monument in order to save it." The VVMF has done a salutary job, and it is my desire to continue to help them. However, for the sake of the "message" that this monument will communicate to generations of our countrymen regarding the principles for which so many

of us fought and bled, I believe the following modifications must be accomplished:

1. The American flag must be flown in a conspicuous place. The flag became an unhappy symbol of the war's unpopularity. Many who opposed the war made a mockery of the flag, ~~it~~ by burning it publicly, wearing it as an article of clothing, flying it upside down, or replacing it with a Viet Cong flag on various mastheads. Many who fought the war will always relate to the flag with a great deal of emotion. I think, for instance, of the Marines of my company, who erected the American flag at the citadel in the battle for Hue City during TET 1968, at great cost. Although this occurred before I joined the company, it was always a source of pride. The flag should be shown in a lighted place, preferably at the juncture of the two walls, to symbolize the coming together of all factions, under the unity of our system of laws and values.

It should also be mentioned that the location of the flag at this point would serve as a safety factor, since the monument will not be visible from Constitution Avenue, and could be the cause of numerous accidents as people unknowingly walk or push wheelchairs over its top and fall into the "cave."

2. In the absence of the artifacts of war, the monument itself must contain a strong inscription denoting the values for which our countrymen fought and died. I have been shown the proposed inscription by the VVMF, and believe it will constitute a fitting tribute, to read as follows: "To honor and recognize the men and women of the Armed Forces of the United States who served in the Vietnam war, the names inscribed here preserve the memory of those who gave their lives and those who remain missing. As their names are ordered, in that order did the war claim them." And later, "These memorial grounds are dedicated to the courage, sacrifice and devotion to duty of all who served. Built through the private donations of Americans, November 11, 1982."

3. The memorial should either be raised above ground, or the stone should be changed from black to white. It is true that other monuments to wartime acts have been made of black granite. However, none of these employ the "cave" technique which, combined with black stone, create the mood of a black hole, the inference being that these Americans gave their lives performing acts that must be viewed with shame, during a dark period in our history. This "cave" symbology is the most frequent criticism I have heard from those who fought the

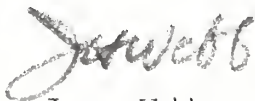
page4

war. It could be responded to by either allowing the names to be carved on white granite, or by allowing the memorial to peak, in effect turning it upside-down, if for some reason the black is considered essential to the design. In light of the serious drainage problems at the site, perhaps the latter recommendation would be the most logical.

4. The chronological listing of the names of those who gave their lives must be either modified or abandoned. This is a much-discussed item at the Commission itself, and I will not clutter it with redundant argument.

I trust this information is useful to the Commission. I cannot overstate its importance to those who served and to our entire posterity.

Sincerely,

A handwritten signature in dark ink, appearing to read "J Webb", with a stylized flourish at the end.

James Webb

STATEMENT TO THE U.S. FINE ARTS COMMISSION,
October, 1981

My name is Tom Carhart. I graduated from West Point in 1966 and received a law degree from the University of Michigan in 1972. I am employed as a government bureaucrat, but I appear today as a private citizen. In 1968, while serving as an Infantry platoon leader in Vietnam, I was awarded two Purple Hearts for wounds suffered in combat. I am proud to have so served my country, and proud of all who served in Vietnam, especially those who gave their lives

When I came to Washington in March of 1980, I immediately joined the Vietnam Veterans Memorial Fund, or VVMF, wanting, as I did, to help in the establishment of a Memorial not only to my fallen brothers and sisters, but also, more broadly, to the noble sacrifices of all those who served in a misunderstood war in a strange and distant land. Robert E. Lee once said: "To be called to serve one's homeland is a high call; to be called to serve one's homeland and under arms in time of war is the highest call." The intention of this Memorial, as I understand it, is to honor all those men and women who answered the call of this, their homeland, and served her under arms in time of war in Vietnam. It is also clear that this Memorial will convey to posterity, through symbolic imagery, some sense of the meaning of our Vietnam experience. President Reagan has called our Vietnam experience a "noble cause", and I believe that perception is shared by virtually all Vietnam veterans. When I went to Vietnam, I was a young man. I didn't know much. I believed that we were fighting to protect the freedom of the South Vietnamese people. I still believe that today. I recognize that differences of opinion still exist over that war, and so I applauded the apolitical stance of the VVMF when I joined their ranks.

One of the immediate problems that the organization faced at that time was a lack of funds to finance a first campaign mailing. Within a few weeks, I was able to arrange an unsecured loan of \$45,000 to VVMF from a local bank. Over the next year and more, I contributed considerable time and effort in areas that ranged from hard physical labor to tedious administrative matters. I mention these things for no reason other than to show that I have been both active and strongly dedicated to the goals of VVMF. When the design competition opened, I submitted a very amateurish design - the first I have ever done, with the first statue I have ever sculpted as the centerpiece - out of love for the whole effort, and in order to participate in the fullest way possible. I was not competitive, but I didn't expect to be. Indeed, when I went to the display of the thousands of entries at Andrews Air Force Base, I was very impressed by the level of thought and effort that had gone into most of the designs that were submitted. But when I saw the winning design, I was truly stunned. I felt that design to be very directly and intentionally insulting to all those who served in Vietnam. Initially, I thought it better to keep my opinions to myself, realizing that any objection I might make could be quickly and easily dismissed as "sour grapes". But since that time, I have realized that this is too important an issue to our entire nation for me to be deterred by concern that my motives might be misconstrued.

jury which selected the winning design was composed exclusively of individuals who not only never served in Vietnam, but also, I understand, have never rendered any military service in America. The jury was made up of artists, sculptors, and architects, but it did not include any laymen to give the "man in the street" opinion, which I have learned is the commonly accepted safety valve on juries of this sort. I don't know how the members of the jury were selected, but I do know that when the Chairman of the Board of VVMF was asked by one of my friends why there were no Vietnam veterans on the jury that selected the winning design, he answered that no Vietnam veterans were qualified.

That's a very astounding thing for any knowledgeable Vietnam veteran to say.

Part of VVMF's official statement on the selection of the jury reads:

"The purpose of the Memorial is not to literally depict the experience and motivation of Vietnam veterans, but to express America's honor and recognition of them. We realized that the important skill of a juror was not so much having an experience or feeling, but the ability to interpret how well a particular design expressed that experience or feeling."

In order to interpret how well a particular design expresses an experience or feeling, an important qualification (when possible) would seem to be to have actually had that experience or feeling. Many Vietnam veterans are undeniably fine artists, sculptors, and architects. Why weren't some of them appointed as jurors, since they clearly had the best qualifications for this competition? What went wrong?

Some five hundred years before the time of Christ, a Chinese philosopher named Sun Tzu wrote that fighting was the crudest form of warfare. He advised instead that warfare be differently pursued, particularly against a stronger enemy. He wrote:

"Break the will of the enemy to fight and you accomplish the true objective of war. Cover with ridicule the enemy's traditions. Exploit and aggravate the inherent frictions within the enemy country. Agitate the young against the old. Prevail if possible without armed conflict."

It is self-evident that North Vietnam adopted Sun Tzu's policies in fighting against the United States. The result was two wholly distinct and totally different wars. The first war was a military war. It was fought in the rice paddies and the jungles of South Vietnam. The adversaries were the Americans and the South Vietnamese on one side, against the Viet Cong and the North Vietnamese on the other side. VVMF has been licensed, by Congress and the President, to memorialize this war on the Mall. The names of the 55,000 men and women who died in this war will be inscribed on the wall. It was fought

on the college campuses, on television, and in the newspapers here in America. The adversaries were the formal American governmental structure and the older and more generally conservative citizens on one side, against many of the young, particularly students, and writers, artists, newspaper and television people, and the more generally liberal citizens on the other side. Because of the open nature of our society, the North Vietnamese were able to implement the precepts of Sun Tzu in our homeland, through their allies, with impunity. We who wore the uniforms often became the enemy to the people on one side of this second political war. When I came home from Vietnam in December 1968, I was literally spat upon as I walked through the Chicago airport in my uniform, by a young girl in a band of hippies, this ~~sme~~ six months after the Chicago Democratic Convention riots. I didn't like that feeling. That spit went through me like a spear. Welcome home. I hadn't said anything, but I was a target, I was the enemy. Naturally, I buried my Vietnam experiences for a long time : I didn't want to be spat on again.

That was many years ago, of course, and now, at last, America seems ready to honor her Vietnam dead with a Memorial. It's no surprise to me that few people want to talk about Vietnam or Cambodia anymore. After all, their new communist governments have not exactly shown themselves to be the bands of angels they had once been portrayed to be. And now both sides of that political war here in America are confused and frustrated and embittered. A few lines from Kipling say it all :

"And the end of the fight is a tombstone white,
with the name of the late deceased,
And the epitaph drear, 'A fool lies here,
who tried to hustle the East.'"

That's the real lesson of Vietnam, of course - not that we shouldn't fight against popular revolutions, nor that we should adopt the tactics of the enemy, nor even that we used the wrong weapons for the wrong war - the lesson is, for all our sophisticated technology, and our bottomless treasury, and our deeply principled commitment to concepts of personal freedom, we, the veterans of the military war in Vietnam and both sides in the political war here at home, simply got outhustled by the East.

I never really felt good about my Vietnam experiences until March of 1980, when I joined VVMF, There we were, a group of veterans of the military war in Vietnam, who simply wanted to honor our dead and all those who served on our side. We won the overwhelming support of Congress and the White House, and the money started rolling in. Those were good times, and a sense of brotherhood quickly sprang up, or rather, was reawakened after a long slumber. I feel those bonds still, and support the goals of VVMF still, even though I now speak out strongly against the design that won the competition. I don't blame the individuals at VVMF, of course; I simply believe they got outhustled. Now, having committed themselves so totally to the concepts of "professional" judging of the competition by non-Vietnam-veterans, it is unlikely that they will agree with views that differ from their institutional position.

When we Vietnam veterans sought to actually build the Memorial to our experience, we needed some professional artistic assistance in selecting an appropriate design from among those submitted to the competition. Unfortunately, VVMF somehow got talked into allowing the selection to be made by a jury of professional artists with no Vietnam or other military experience. Can there be any doubt that the jury chose a design that reflects only their interpretation of the war they saw here at home? It may be that black walls in a hole conveying shame and degradation to future generations are an appropriate statement of their perception of the political war, which is the only one they could possibly know. But that is not our military war, and it is our military war that we here seek to memorialize. Are we to honor our dead and our sacrifices to America with a black hole?

I don't care about artistic perceptions, I don't care about the rationalizations that abound. One needs no artistic education to see this design for what it is, a black trench that scars the Mall. Black walls, the universal color of shame and sorrow and degradation. Hidden in a hole in the ground, with no means of access for those Vietnam veterans who are condemned to spend the rest of their days in a wheelchair. Perhaps that's an appropriate design for those who would spit on us still. But can America truly mean that we should feel honored by that black pit? In a city filled with white monuments, this is our reward for faithful service.

There are presently three monuments that could be called "black" in Washington, and they are all on the other side of the river, on the edge of Arlington Cemetery. The first is the SeaBee Memorial, a statue of a man on top of a pedestal, cast in black metal and looking out over the horizon. The second is the 101st Airborne Division Memorial, and it is again a black pedestal some ten feet high, atop which is a bronze eagle with wings spread, soaring in flight. The third is the Marine Corps Iwo Jima Memorial - a cluster of Marines cast in now-green bronze, atop a black stand ten feet high, raising a staff with the Stars and Stripes on the end. But these are all heroic images. And then we have this proposed design for the Vietnam Veterans Memorial, a black gash of shame and sorrow.

It is important that this matter be very carefully and rationally considered, for we are here making history. If a design were chosen from among the thousands of entries by a jury of Vietnam veterans who were qualified as artists, sculptors, or architects, I assure you that they would choose something white and graceful and above ground that would both be unobtrusive and serve to honor those who fought, and especially those who died, in Vietnam. We Vietnam veterans don't want to divide society, we want to rejoin it, we're still waiting to be welcomed home!. We want peace and acceptance and closure. The other option is to allow the design that was chosen by the jury of non-Vietnam-veterans to be built. If you do that, you will only add fuel to a fire that we want to put out. One hundred years from now, long after we're all dead and gone, visitors to the Mall will see only one thing - a black wall in a trench with a random scattering of names on it, such that brother, father, friend or loved one could never be found. No flag. No ins-

cription. They will see this as the Memorial established long ago by America to those who served in Vietnam, and they can only see that as some ugly, dirty experience of which we were all ashamed.

Over the past weekend, people in VVMF got wind of my intention to speak to you today, and I received several phone calls from intermediary friends. What would it take, I was asked to call you off? What is it that you want that would keep you from attacking the design? You say you want an inscription? That's okay, we can take care of that. You say that you want a flag? We can talk about that. But please, don't attack this design.

My answer to them is the statement I give here today. Cosmetic changes are not enough. I am tired of the implication that we should be apologetic for our service to America. I am tired of being made to feel that all of us who served in Vietnam are losers. The only thing we lost over there was the support of our countrymen back here. I am proud that I fought for my country. I am proud that I bled for my country. I am prouder still of the men and women who gave their lives in Vietnam for America. I do not regret my actions, and I will not apologize !

Are we Vietnam veterans so blind? Are we so dumb? Will we be out-hustled once again?

I will not stand idly by while the experiences of those who served in Vietnam, the living and the dead, are memorialized on some sunken black wall of shame. This is the wrong Memorial, chosen by the wrong jury, for the wrong reasons, for the wrong war.

Please extend to us the grace and the dignity to choose our own Memorial that will fairly represent our Vietnam experience to posterity. None of us want to be memorialized as a black spot in American history. Let our own artists and sculptors and architects select the most appropriate design. As a Vietnam veteran who feels dishonored by the design that was declared the winner of the VVMF competition, I call on the United States Fine Arts Commission to reopen the selection process of the design competition, and to require that the winning design be chosen by a jury composed exclusively of Vietnam veterans, for only they are truly qualified to judge. I hope that you will allow us this chance to recapture our rightful position of honor in our nation's history.

DEPARTMENT OF THE ARMY
Headquarters 101st Airborne Division
APO San Francisco 96383

OFFICIAL ORDERS
NUMBER 9711

21 November 1968

SECTION I

AWARD OF THE PURPLE HEART MEDAL

1. TO 320. The following AWARDS are announced.

CARMART, THOMAS H III OF107577 (224-58-6340) FIRST LIEUTENANT INFANTRY
Company A 1st Battalion (Airborne) 327th Infantry APO San Francisco 96383

Awarded: The Purple Heart Medal
Effective month: November 1968
Date action: 21 January 1968
Theater: Republic of Vietnam
Reason: For wounds received in action
Authority: By direction of the President of the United States under the
provisions of Executive Order 11016.

SECTION II

AWARD OF THE PURPLE HEART MEDAL (FIRST OAK LEAF CLUSTER)

1. TO 320. The Following AWARDS are announced.

CARMART, THOMAS H III OF107577 (224-58-6340) FIRST LIEUTENANT INFANTRY
Company A 1st Battalion (Airborne) 327th Infantry APO San Francisco 96383

Awarded: The Purple Heart Medal (First Oak Leaf Cluster)
Effective month: November 1968
Date action: 3 June 1968
Theater: Republic of Vietnam
Reason: For wounds received in action
Authority: By direction of the President of the United States under the
provisions of Executive Order 11016.

FOR THE COMMANDER:

OFFICIAL:

W. F. Fallon, Jr.
W. F. FALLON, JR.
LTC, AGC
Adjutant General

W. F. FALLON, JR.
Colonel, GS
Chief of Staff

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VII INAM VETERANS MEMORIAL



THE COMMISSION OF FINE ARTS

ESTABLISHED • BY • CONGRESS • MAY • 17, 1910

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

October 23, 1981

Dear Jack:

The Commission appreciated the opportunity to review the material samples for the Vietnam Veterans Memorial at its meeting on October 13, 1981. The material, a highly polished black Swedish granite, was approved.

We look forward to reviewing other details of the design as they are developed.

Sincerely yours,



J. Carter Brown
Chairman

Mr. Manus J. Fish
Director
National Capital Region
National Park Service
1100 Ohio Drive, S. W.
Washington, D. C. 20242

MR. NETCH: Let me thank the Chairman for being so aware. I think we should recommend it.

CHAIRMAN BROWN: What is the sense of the Commission?

MS. MYERS: The original.

CHAIRMAN BROWN: Okay. Thank you.

Let's move on to the Park Service's mission which is the Vietnam Veterans Memorial, granite samples.

MR. ATHERTON: We have some slides.

The Park Service is submitting a sample of the granite which, in its conceptual state, is presented to the Commission as black granite.

We have representatives from the Vietnam Veterans Memorial Association as well as representatives from the Park Service. The architect is also present with us today to discuss material samples. We have also had several requests from people who would like to make a statement on the design itself, and they are all with us today. I think it would be appropriate to lead off, however, with the Park Service.

Mr. Ron Cefella, do you want to state anything?

MR. CEFELLA: You covered it all.

MR. ATHERTON: We have a sample here. Would anybody like -- the architect -- Mr. Dubek is here.

MR. DUBEK: Mr. Chairman, members of the Commission,

I appeared before you in July. I am Robert Dubek. I am Project Director. The design competition was won by Maya Ying Lin, an undergraduate architectural student at Yale University.

Since we have been before you, we have structured a professional design team to work with Ms. Ling in the actual development and realization of the memorial. The senior member of the team is Ken[†] Cooper. Ms. Ling is working in Mr. Cooper's office as an independent consultant. We are proceeding with the design development process. We are here, as you know, today to present several samples of stone in order to most expedite the construction and design process which is moving along very well at this point.

I would like to introduce Mr. Cooper.

MR. COOPER: We have estimated -- first of all, let me say it is with reluctance that we are here making a partial submission. The memorial was approved by the Commission earlier this year. We are in the process of meeting the requirement that has been set out for the design development phase. We will be back in November with a complete submission at which time I think we will be able to answer all of the questions that have been raised with regard to safety, drainage, inscription, one thing and another.

In the meantime, in order to meet the schedule, we

really have to get the quarrying operation on the black granite underway. We are headed for a deadline of next November. It appears to us it is quite feasible to have the memorial in place at that time. We have selected, with Ms. Lin's full concurrence, two alternate samples of granite which are represented by the one you see here. One is quarried in Sweden. The other is quarried in India. They have the same physical attributes. They are identical. Without the labor, you can't tell them apart. They are fine crystal in structure. They are allpolished in the same way. They are the same color. The veining is quite similar, the lack of veining is similar. It is proposed that competitive bids be taken on them from the two different sources and, depending on cost and availability, a decision will be made which way to go. I think that -- have all of you had a chance to see it? This is a sample used in other memorials in Washington. It is largely without veining and it seemed to meet the criteria of Ms. Lin's design completely, and we have no technical problem with it at all.

MR. STONE: Is this the proposed finish?

MR. COOPER: Yes. It would be a highly polished finish and also ultimately the inscription will be sandblasted in with light gray. We are prepared to come back to you with

a complete proposal on the inscription which is developing, we think, awfully well. We think you will be pleased. We are particularly desirous of having a granite of this quality because of the need for precision in the sandblasting process. Without this kind of fine texture, we can't get it.

MR. NETSCH: There is none available in this country? It seems geologically peculiar. We went through this problem on the Air Force Academy, and I was finally required to select materials from the United States.

CHAIRMAN BROWN: Hopefully, this country has grown up a little bit since then.

MR. COOPER: We have completely explored American sources. The West Coast source in particular, which was probably what you used. The Canadian sources. There is also South Africa, Uruguay, and we have settled in on the Indian and the Sweden.

MR. NETSCH: The issue is the fine graining?

MR. COOPER: It is the uniform quality, lack of veining.

MR. NETSCH: That is what the problem is about. I think we ought to define what the issue is.

MR. COOPER: The issue is density, uniform color.

MR. NETSCH: Let me ask the question. If it were

another color, and the goals were the same, say it were white or a green granite, would those materials be available locally?

MR. COOPER: You know, I can't honestly answer you.

MR. NETSCH: I mean geologically within the United States, Canada, Mexico.

MR. COOPER: I can't answer you because we have not searched all the way for that.

MR. NETSCH: The only reason I mention this, you know the Lincoln Memorial is white and the Jefferson Memorial is white and the Washington Monument is white, and I just wondered why, all of a sudden, is the Vietnam Veterans Memorial black?

MR. COOPER: I would say because that is the design proposed that won the competition which has been approved conceptually by the Commission.

MR. NETSCH: We approve things conceptually. There is the opportunity to refine and detail as the concept goes along. If you have been to this meeting, you see how at the zoo we had a long and continuous process on the refinement of a design which was conceptually agreed upon at the first meeting. So I am not trying to change the concept of the memorial. I am simply asking a question.

MR. COOPER: We feel very satisfied with this particular color in this location with the inscription, to be really straightforward with you.

CHAIRMAN BROWN: Do we have any comment from members of the community or anyone who would like to speak to this?

MR. CARHART: Yes. I spoke to Mr. Atherton earlier and he told me I could speak for 10 minutes.

MR. ATHERTON: I think we said five.

MR. CARHART: I have a statement I would like to make in objection.

One man in truth make a majority. My name is Tom Carhart. I graduated from West Point in 1966. I received a law degree from the University of Michigan in 1972. I am employed as a Government bureaucrat, but I speak to you today as an individual.

In 1968, while serving as an infantry platoon leader in Vietnam, I was awarded two Purple Hearts for wounds suffered in combat. I am proud to have so served my country, and I am proud of all who served with me in Vietnam. I am very proud especially of those who died in Vietnam.

When I came to Washington in March of 1980, I immediately joined the Vietnam Veterans Memorial Sons, wanting, as I did, to support the memorialization of our experiences in

—
Vietnam.

President Reagan has called out Vietnam experience a noble cause, and I believe that perception is shared by virtually all Vietnam veterans.

When I went to Vietnam, I was a young man. I didn't know much. I believed that we were fighting to protect the freedom of the South Vietnamese people. I still believe that today. However, I realize there are differences that still exist in this society over that war, and so I applauded the apolitical stance of the VVMF when I joined their ranks.

One of the immediate problems that the organization faced in March 1980 was a lack of funds to support or pay for the first campaign mailing. Within a few weeks, I was able to arrange an unsecured loan of \$45,000 to VVMF from a local bank. Over the next year and more, I contributed heavily in areas that ranged from hard physical labor to tedious administrative matters.

I mention these things only to show that I have been both active and strongly dedicated to the goals of VVMF. When the design competition opened, I submitted a design myself. I am not an artist. It was the first I have ever done, with the first statue I have ever sculpted as the centerpiece. I didn't expect to win and I didn't. But that's okay because I

participated. I wanted the fullest participation possible. When I saw the entries at Andrews Air Force Base, I was very impressed by the level of thought and effort that had gone into most of the designs that were submitted.

But when I saw the winning design, I was truly stunned. I thought it the most insulting and demeaning memorial to our experience that was possible. Initially, I thought it better to keep my opinions to myself, realizing that any objection I might make could be quickly and easily dismissed as sour grapes. But, since that time, I have realized that it is too important an issue to our entire Nation, especially all Vietnam veterans, that the fear of someone misconstruing my ambitions or reasons for speaking are insignificant.

The jury which selected the winning design was made up exclusively of non-Vietnam veterans. They were architects, sculptors and so on. They didn't even include a layman to give a man on the street opinion. They never served in the military in any way. I don't know how the members of the jury were selected, but I do know that when a friend of mine asked the Chairman of the Board of VVMF why there were no Vietnam veterans on the jury, he was told none were qualified. That is an astounding thing to say for any knowledgeable Vietnam

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veteran.

Part of VVMF's official statement on the selection of the jury reads, and I quote, "The purpose of the memorial is not to literally depict the experience and motivation of Vietnam veterans, but to express America's honor and recognition of them. We realized that the important skill of a drawer was not so much having an experience or feeling, but the ability to interpret how well a particular design expressed that experience or feeling."

In order to interpret how well a particular design expresses an experience or feeling, all other things being equal, when possible, it would seem an important qualification would have to be to have had that feeling. Many Vietnam veterans are undeniably fine artists, architects and sculptors. Why didn't they get appointed judges? What went wrong?

Some 500 years before the time of Christ, a Chinese philosopher named Sun Tzu wrote that fighting was the crudest form of warfare. He advised instead that warfare be differently pursued, particularly against a stronger enemy. He wrote, "Break the will of the enemy to fight and you accomplish the true objective of war. Cover with ridicule the enemy's traditions. Exploit and aggravate the inherent frictions within the enemy country. Agitate the young against the old. Prevail

if possible without armed conflict."

It is self-evident that North Vietnam adopted Sun Tzu's policies in fighting against the United States. The result was two wholly distinct and totally different wars. The first war was a military war. It was fought in the rice paddies and the jungles of South Vietnam. That is the war we seek to memorialize. That is the war that Congress licensed VVMF to build a memorial on the mall to commemorate. The second war was a political war fought in this country on the TV screens and radio and on the college campuses. The adversaries were the Americans and the South Vietnamese on one side against the Viet Cong and the North Vietnamese on the other. The adversaries in the second war were the older more conservative citizens of this country, as well as the formal American governmental structure against the younger citizens, mostly students and artists, writers, newspaper and television people and the generally more liberal segment of our society.

Because of the open nature of our society, the North Vietnamese were able to implement the precept of Sun Tzu in this country. We who wore the uniforms often became the enemy to the people on one side of this second political war.

When I came home from Vietnam in December 1968, I was literally spat upon as I walked through the Chicago airport in



my uniform by some girl in a band of hippies. That spit hurt. It went through me like a spear. Welcome home. I hadn't said anything but I was a target. I was the enemy. Needless to say, I buried my Vietnam experience for a long time. That was many years ago, of course, and now, at least, Americans seems ready to honor her fallen American soldiers, as well as those who served in Vietnam. It is no surprise that no one wants to talk about Vietnam or Cambodia any more. Their new Communist governments have not exactly shown themselves to be the bands of angels they proclaimed themselves to be. Now, both sides of that political war here in America are confused and frustrated and embittered.

A few lines from Kipling say it all, "And the end of the fight is a tombstone white, with the name of the late deceased, and the epitaph drear, 'a fool lies here who tried to hustle the east.'"

That is the important lesson of Vietnam, that both sides in the political war as well as the military got out-hustled by the East.

I never really felt good about my Vietnam experiences until I joined VVMF. We got the quick approval of Congress and the White House, and the money started rolling in and sudden bands of brotherhood were sprung up or were reawakened.

I don't blame the individuals at the VVMF for the decisions they make. After all, I think they simply got outhustled. As committed as they are to the formal structure of professional judging by non-Vietnam veterans of the design of the memorial, I think it unlikely that they will agree with differing views.

When we Vietnam veterans sought to actually build the memorial to our experience, we needed some professional artistic assistance. I don't know how it was done, but somehow we got talked into a Board of non-vietnam veterans. Can there be any doubt that the interpretation of the war they selected was the interpretation of the war they saw at home since it is the only one they knew? But that is not our military war. That is not the war we are here licensed to memorialize. That is another war. I don't care about artistic perceptions. I don't care about the rationalizations that abound. One needs no artistic education to see this memorial for what it is, a black scar. Black, the universal color of sorrow and shame and degradation in all races, all societies worldwide. In a hole, hidden as if out of shame so that no Vietnam veteran who is condemned to spend the rest of their life in a wheelchair can ever visit it. Perhaps that is an appropriate design for those who would still spit upon



us. But for me that is not appropriate. Can America truly mean that we are to be honored by a black pit?

In a city filled with white monuments, this is our reward for faithful service.

There are presently three monuments that could be called black in Washington and they are all on the other side of the river, on the edge of Arlington Cemetery. The first is the Seabee Memorial, a statue of a man on top of a pedestal cast in black metal and looking out over the horizon. The second is the 101st Airborne Division Memorial, and it is again a black pedestal some 10 feet high, on top which is a bronze eagle with wings spread, soaring in flight. The third is the Marine Corps Iwo Jima Memorial, a cluster of marines cast in now green bronze, raising Old Glory. They are atop a 10-foot bronze stand. But those are all heroic images. They are nothing like this. And then we come to the shameful, degrading ditch that Vietnam veterans are given as their memorial, a black gash of shame and sorrow.

It is important that this matter be considered carefully and rationally for we are here making history. If a design were chosen from among the thousands of entries by a jury of Vietnam veterans, I assure you that they would choose something white, above ground, and low key that would neither

— obstruct nor detract from the other monuments. We seek only to be accepted in our society. We do not want to divide. We are still waiting to be welcomed home.

The other option is to allow the design that won the competition that was selected by a jury of non-Vietnam veterans stand. If you do this, you only add fuel to the fire we want to put out. One hundred years from now, long after we are all dead and gone, visitors to the mall will see only one thing, a black wall in a trench with a random scattering of names on it such that neither brother nor father nor lover nor friend could ever be found. No flag, no insignia. They will see this as the memorial established long ago by America to those who served in Vietnam. And they can only see that as some ugly dirty experience of which we are all ashamed. I am not ashamed. We are not ashamed.

Over the past weekend, people in VVMF got wind of my intention to speak to you today, and I got several phone calls from intermediary friends. What would it take, I was asked, to call you off? What is it that you want that will keep you from criticizing this memorial? You want an inscription? Okay. We can get that inscription. You say you want a flag? We can talk to you about that. But do not attack this design.

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My answer to them is the statement I make here to you today. Cosmetic changes are not enough. I am tired of the inference that we should feel apologetic for our service to America. I am tired of being made to feel that all of us who served in Vietnam are losers. The only thing we lost over there was the support of our countrymen back here. I am proud that I fought for my country. I am proud that I bled for my country. I am prouder still of the men and women who died for their country. I will not stand idly by while we are memorialized by a black shaft of shame thrust into the earth. I do not regret my actions and I will not apologize.

Are we Vietnam veterans so blind? Are we so dumb? Will we be outhustled once again? Are we going to take this, a black pit of shame? Is that what you want for your grandchildren to see? Is that how you want to be remembered?

Please extend to us the grace and dignity to choose our own memorial that will fairly represent our Vietnam experiences to posterity. None of us want to be memorialized as a black spot in American history. Let our own artists and sculptors and architects select the most appropriate design. As a Vietnam veteran who feels dishonored by the design that was declared the winner of the competition, I call on the United States Fine Arts Commission to reopen the selection

process of the design competition and to require that the winning design be chosen by a jury composed exclusively of Vietnam veterans, for only they are truly qualified to judge. I hope that you will allow us this chance to recapture our rightful position of honor in our Nation's history.

Thank you.

There is one more person that would like to make a comment, Tony Norton, who was with the walking dead, 109, in Vietnam. It will take him one minute. He would like to make a statement that is separate from my own.

MR. NORTON: I have prepared a statement that I would like to read.

In addition to the expressed discontent with the design's appearance and its suitability as the memorial to the Vietnam veterans, I would like to express my concern over the originality of Ms. Lin's winning submission.

Recently, looking at a book entitled "Unbuilt America," I was struck by the remarkable similarity between the winning design and the summer music shell designed by Jean Summers of CFM. I have a Xerox copy of that for your review. While I applaud VVMF for sponsoring the competition, I feel it is also the ethical responsibility of the VVMF to ensure that the winning design is an original complying with

all rules as set forth in the guidelines.

Out of deference to the 1,400 competitors who devoted so much time and effort to the creation of unique quality designs, it would be a heinous injustice for this memorial not to represent the culmination of such an endeavor. Moreover, as a veteran of Vietnam, I feel very strongly that in order for this memorial to truly honor those who were killed and honor the veterans, the memorial itself must also be honorable. It would be defeating and inexcusable for this memorial to be the subject of future public controversy and ridicule due to questions about the competition's integrity.

I have written to the VVMF stating these concerns and am awaiting their response. I will demand verification of the originality of Ms. Lin's winning design as well as compliance with specified contest regulations.

CHAIRMAN BROWN: Thank you very much.

MR. NORTON: If you cover up the top of it, you can see.

MR. NETSCH: Mr. Chairman, I think what has been given today is an important statement by a group of people who disagree with the results of a competition. However, I think the issue is not with this Commission. I think that the procedure of discussion has to be with -- between the Vietnam

groups themselves first and with their representatives, whom-
ever they might be, second. We are following a policy that
has been preestablished and I believe that the people present-
ing today have to acknowledge that there are differences of
opinion, and the only one in which I do not want to get into
any political discussion is the fact that a drawer must always
be those involved with the process. I think it would be
impossible in history -- we would never have had the Lincoln
Memorial if it had to be someone there at the event. We never
would have had the Washington Monument. I think we have to
accept the fact that there are Americans who are sincere and
can be members of juries. I think that is the only thing about
this statement that I wish to comment on at this moment.

MR. CARHART: May I respond to that or am I out of
order?

MR. NETSCH: I think the rest of the Commission
should speak first.

CHAIRMAN BROWN: Well, we have procedurally here a
piece of advice to render on something which has been submitted
to us now as a further action following up a consideration
that we gave at a previous meeting. At that time, we had a
chance to weigh varying points of view. There was a repre-
sentative of Vietnam veterans that found, from his point of



view, that the memorial was unsuitable. But the feeling of the Commission at that time was that there is an extraordinary sense of dignity and nobility that comes out of this design precisely because of its great simplicity and not because it goes through a lot of corny specific references which may seem briefly to go to the heart of the matter but can be seen to be really rather superficial, and that this solution which had to do with nature, the ground, the modulation of the ground plain, the openness of the sky and the view of the other great historical monuments around on our National Mall, but it would be within, with ~~the~~ extraordinary litany of names, would be ones which would call up in the visitor's heart a tremendous admiration and gratitude for the extraordinary sacrifice made on behalf of all of us.

So we found a noble cause here well expressed and the concept of it being this very beautiful material, highly finished, highly polished, that you wouldn't expect to stumble across, gave contrast to the natural forms that showed that man had been here. We found the sight of it rather extraordinary. There is no group of veterans in the history of our country that have been proposed to be memorialized in such a conspicuous place. It is right next to the Lincoln Memorial and on the major axis that leads up to the Capitol of the



United States and I think will draw many, many visitors and bring into their hearts and minds a sense of contemplation and appreciation which I think will move all of them.

Now, we can't tell before it is built whether it will have this effect, but a lot of people whose profession it is to visualize plans have been involved in this, and all of them seem to feel that this has every earmark of extraordinary success. That is not always true of memorials. It is very difficult to find a great solution to our great President Roosevelt, and yet the whole trend in memorial design has been away from the approach of bits of whipped cream that are put on to fancy pedestals and to go at the emotions in a more serious way and feel the element of nature and to get into a landscape solution for the memorial as the proposed Roosevelt memorial does rather than try to sum up all in a single statue or a single temple building.

We recognize that symbols are inadequate to express the enormous impact of some of these national experiences of ours. So, more recently, people have responded to a different approach. I think that is what is involved here.

I was interested in the presentation that there was the word "inference" used rather than "implication," and I think that is the nub of it. People will always react to



— these things subjectively according to what they read into it, and we can't avoid that. But at least for this Commission, when it was presented, we voted unanimously that we felt that this was the kind of memorial that would do honor to the people it memorialized. That was really our intention.

There may be other comments.

MR. NETSCH: I think you are speaking very eloquently for us.

CHAIRMAN BROWN: I suppose we should have a vote on the material sample which is before us.

MR. CARHART: May I make one one-second statement? It may be that you are correct, that this new direction in artistic monuments is correct, rather than bits of whipped cream we will have solemn low-key monuments. There is a tradition made by Washington monuments, the Washington Monument and the Lincoln Memorial. They both rise in white splendor. These are our national heroes. The Vietnam memorial goes down into the ground in black, the color of shame. It may be that you are right, that this is the new wave and things will change. But the problem is you are wrong. There is too much political baggage associated with Vietnam to take a chance on it. There are too many people whose hearts are torn apart, both veterans and those here in this world. I think it a much

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safer path to take for the future because a hundred years from now, we will be remembered by the memorial we put in the ground, if we made it low-key, low-profile, white, discreet, solemn memorial. I don't know what it is. I don't want a black trench.

Excuse me. I will never take my children to the black hole. I will go across the river to Arlington Cemetery where there are monuments of heroes that I can be proud of, not spat upon.

Thank you.

CHAIRMAN BROWN: I suppose we should take a vote.

MR. DUBEK: We feel it would be appropriate to enter a statement by the Vietnam Veterans Memorial Fund on issues raised here. I would like to introduce ^{Jon} John C. Scruggs, who is President and founder of the Fund.

MR. SCRUGGS: Mr. Chairman, Mr. Commissioners, I would like to thank all of you for allowing us this opportunity. My name is John Scruggs. I am President and founder of the Vietnam Veterans Memorial Fund.

In 1969, I reported to the 109 Light Infantry Brigade as a private. During my year there, half of the people in my infantry were either killed or wounded. I was personally very seriously wounded and was also decorated for gallantry.

— This was under enemy fire. I am essentially alive today because a young private gave his life during an ambush.

But in 1976 I became involved in a project and became the youngest man to ever give professional testimony before the United States Senate on a psychological matter, the readjustment difficulties of Vietnam veterans and the effect the war had on the veterans. In this regard, I have a couple of key points to mention that seem to relate to the research that I was so honored to give to the United States Senate.

One of the key points is that any design chosen would be the object of a few people's misplaced anger. There is a lot of anger certainly about the Vietnam War from a lot of people and a lot of time, in this case at least, there is a shortage of things to vent your anger upon. However, I think that anger is essentially about the Vietnam War itself and the treatment of its veterans. In 1979, I had a dream. My dream was that regardless of the controversy of the Vietnam War, that the people of the country could come together, both pro-war and people against the war, to honor the sacrifices of the Vietnam veterans through a national memorial. And I formed the Vietnam Veterans Memorial Fund, and that dream is a reality today because the purpose of the meeting is to discuss the

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stone.

My final key point is there is a lot of unfinished business left for our country because of Vietnam, and this memorial is just a part of that unfinished business. But it remains for the country to absorb and resolve the many other difficulties that remain and, of course, I and everyone else who has any sense certainly wishes that a memorial could magically erase these lingering problems for our society and certainly for veterans. But it can only be a beginning.

This year the Memorial Fund held the largest architectural competition in history, in the history of the United States or Europe, I believe, and the winning design is a very beautiful and extraordinary work of art and one that all of us are very proud to have. I agree with the architect who compared this memorial's brilliance to that of the Eiffel Tower, and recently columnist James Kilpatrick wrote up its very eloquent qualities and then ended by saying that the memorial truly packed a wallop and honors the veterans very well.

I recently spoke to the American Legion and Veterans of Foreign Wars convention in Philadelphia and Hawaii to discuss this memorial. And I discussed it as one that is 10 feet and one that will make veterans feel 10 feet tall. And probably 10,000 people came to see the artist's conception

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of the memorial that we had on a panel. Out of the 10,000 people, that is my sincere estimate, that stopped to look at the artist's conception, to get pamphlets, two of them came up to me and said I don't like the design. So that is not a bad batting average. But both supported the project regardless of their perception of its artistic merit.

From May 8th to May 10th, after that design was released to the public, there was a radiothon in Washington. We raised \$10 million. That is far in excess of what the entire defense industry has donated to the memorial. But we are working on that. We are certainly working on that.

But across the country right now individuals, veterans groups, the unions, just people call us up literally every day that want to take part in this very noble effort to get this memorial built, to honor the veterans of Vietnam.

With respect to the remarks about the jury, I might remark that the jury was about the most prominent that has ever been assembled to judge a work of art in this country, and all were interviewed by Vietnam combat veterans. The senior member of the jury was a combat veteran himself of World War I. I believe someone mentioned that there were no veterans on the jury. The foreman of the jury, Mr. Grady Clay, won the Purple Heart at Anzio during the invasion of Italy.



I recently lunched with Mr. Grady Clay, who told me of his amazement at the reaction of the 1,420 competitors that took part in the design competition, the 1,420 that lost. He said that in European design competitions, they have them more in Europe, often there is an ugly aftermath insofar as the competitors make public statements about how bad the winning design is and theirs should have been selected, and try to engineer things to make people feel bad. Yet, by and large, our competitors have said their reward in the competition was being able to compete. One competitor even contributed the prize money that he was given for --he was one of the people who received prize money. He contributed it to help build the winning design. Also one of the jurors donated the expenses we gave him to the memorial fund. We wanted as many qualified veterans as we could to compete in the competition. The jury, when we saw the winning design that Ms. Maya Ying Lin came up with from Yale University, we unanimously approved it, and of those unanimously approving it include people with much more better credentials than myself as far as being a combat veteran who was wounded.

We had one man who lost a leg and who volunteered many of his services to our organization.

I might add that someone also mentioned that we were



— authorized by Congress to memorialize the Vietnam War. That is incorrect. The legislation clearly reads that we have been authorized to honor and recognize through a national memorial the sacrifices and services of Vietnam veterans, not the war itself, but the veterans. And that is what we are doing.

So all competitors, all 1,400, had some preconceived notions of what this monument should be, but only one or two of the competitors have presently expressed such an opinion, and certainly we have just heard from one of the most bitter of the competitors. But I somehow put this in perspective. What we are building is a memorial, not an average memorial. I truly believe it will be one of the world's greatest memorials and probably the greatest work of art that this city has seen.

Thank you.

CHAIRMAN BROWN: Thank you very much.

We have a long agenda ahead of us. Perhaps the time has come that we should vote on this.

MR. BURSON: It seems to me that we as a Fine Arts Commission have been brought into a process of which we had no initiative in bringing about. We did not establish a competition. We had no part in judging it whatsoever, and I think this part has been used as a forum to air some intramural

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— differences of which we really have no part except our review process for what goes on in the part of the Federal district that we have some responsibility for.

CHAIRMAN BROWN: I think that is an important point to make.

MR. NETSCH: I think it is important, but I also think it is important that we reaffirm our position that we took in July. If it is required -- I don't think it is required or even necessary, and I think we should go on with the issues that are facing us, which is the selection of the detail. I think the only issue that comes up is do we want to do this sequentially or do we want to look at the procedure when we have more things before us? I understand the problem of the quarrying relative to the time, and it is that understanding -- with that understanding, I understand why the material has been brought to our attention, in a sense, out of sequence.

CHAIRMAN BROWN: I think in an ideal world we would like to see all elements together. But we have been asked specifically to help them with the lead time problem and that is fair, given the inflation costs and so forth. We would not want to be responsible for holding up unduly.

— Do we have a motion to approve?

MR. NOVAK: So moved.

CHAIRMAN BROWN: A second?

MS. MYERS: Second.

CHAIRMAN BROWN: All those in favor signify by saying aye.

(Chorus of ayes.)

CHAIRMAN BROWN: Unanimous.

Thank you very much.

Let's move on.

MR. DUBEK: Thank you very much.

MR. ATHERTON: We have a request from the Office of Planning and Development of the District Government regarding a proposal to extend the second floor balcony space in an enclosed pavilion on the sidewalk of E Street at the National Theater. We have Dr. Murphy with us, Morris Tobin, and also the architect, Al-Hireeri.

MR. MURPHY: We value your advice. It is a pleasure to be here.

The National Theater began operation in 1835 and, since that time, has continuously presented legitimate theater in Washington. For many of us that came here prior to 1970, it was probably virtually the only place in Washington in which we could see theater performed. About seven years ago,

THE COMMISSION OF FINE ARTS

ESTABLISHED • BY • CONGRESS • MAY • 17, 1910

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

October 27, 1981

Dear Jim:

The Commission met with representatives of the National Theater Foundation and reviewed their proposal at its meeting on October 13, 1981 to explore the possibility of expanding its second floor space over the sidewalk on E Street. This would involve a major exception to the city's restrictions on the use of public space, and I wanted you to have the Commission's reactions at the earliest time even though there is no formal application pending.

First let me say the Commission understands the physical needs of the theater to expand. Maurice Tobin and Donald Murphy gave us a very thorough briefing on their problems. Like any zoning exception, however, the question is not one of meeting private needs but of acting in the public interest.

In this case, the Commission believes a good argument can be made for the foundation's proposal.

The present theater entrance is small and relatively inconspicuous. The adjoining buildings are big and bland, and the open space of the Plaza and the height of the platform tend to overshadow it. The presence of the theater on the avenue could well be brightened up a bit. Just how this will be done is another matter.

None of the designs we looked at was very prepossessing. All of the schemes projected too far over the sidewalk, and the columns coming down to the sidewalk present a real problem; they impinge too much on the flow of pedestrian traffic and are unattractive.

We believe some additional studies ought to be made that project the extension no more than fifteen feet or so and omit the supporting columns. In addition, we strongly recommend eliminating sloping roofs or any other elements that might give it a tacked-on look or be suggestive of some "New Orleans" style balcony. It ought to be transparent as possible and the quality of the lighting should give elegance and glitter to the public space. Ideally, a scheme for the signs should be integrated into the design.

Exhibit F

We would be delighted to work with the architects in developing a final solution. In the meantime, if you have any questions about the Commission's recommendations please let us know. We look forward to following the progress of this proposal.

With all best wishes,

Sincerely,

A handwritten signature in dark ink, appearing to read 'J. Carter Brown', with a stylized flourish at the end.

J. Carter Brown
Chairman

Mr. James O. Gibson
Assistant City Administrator
for Planning and Development
District Building
14th and E Streets, N.W.
Washington, D. C. 20004

October 15, 1981

Dear Ms. Sabanosh:

The Commission of Fine Arts met on October 13, 1981 and at that time reviewed your submission of a design for the seal of the National Corrections Academy.

I am happy to tell you that the Commission approved the design as submitted.

Sincerely,

Charles H. Atherton
Secretary

Ms. Nancy Sabanosh
National Institute of Corrections
320 First Street, N. W.
Washington, D. C. 20534

Exhibit G (

THE COMMISSION OF FINE ARTS

ESTABLISHED • BY • CONGRESS • MAY • 17, 1910

708 JACKSON PLACE, N.W.

WASHINGTON, D.C. 20006

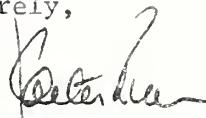
October 23, 1981

Dear Colonel Allen:

The Commission of Fine Arts reviewed the design for the Coast Guard Reserve Good Conduct Medal at its meeting on October 13, 1981. The design of the obverse was approved; however, the members thought the words "Good Conduct" on the reverse would look better if they were placed around the outer edge, following the curve of the medal, much as the words "United States Coast Guard Reserve" do on the obverse. It was also suggested that the style of lettering be the same as that on the obverse.

The Commission and its staff will be happy to assist you in working out a satisfactory solution. Mr. Atherton, the Commission Secretary, or Mr. Myer, Assistant Secretary, can be reached at (202) 566-1066.

Sincerely,



J. Carter Brown
Chairman

Richard H. Allen
Colonel, GS
Director
The Institute of Heraldry
Cameron Station
Alexandria, Virginia 22314

Exhibit H

